

University of Nebraska - Lincoln

DigitalCommons@University of Nebraska - Lincoln

---

Theses, Dissertations, and Student Creative Activity,  
School of Art, Art History and Design

Art, Art History and Design, School of

---

2008

## Paintings

Michael Burton

*University of Nebraska-Lincoln*

Follow this and additional works at: <http://digitalcommons.unl.edu/artstudents>



Part of the [Art and Design Commons](#)

---

Burton, Michael, "Paintings" (2008). *Theses, Dissertations, and Student Creative Activity, School of Art, Art History and Design*. 82.  
<http://digitalcommons.unl.edu/artstudents/82>

This Article is brought to you for free and open access by the Art, Art History and Design, School of at DigitalCommons@University of Nebraska - Lincoln. It has been accepted for inclusion in Theses, Dissertations, and Student Creative Activity, School of Art, Art History and Design by an authorized administrator of DigitalCommons@University of Nebraska - Lincoln.

*Paintings*

By

Michael Burton

A Thesis

Presented to the Faculty of

The Graduate College at the University of Nebraska

In Partial Fulfillment of Requirements

For the Degree of Master of Fine Arts

Major: Art

Under the supervision of Professor Keith Jacobshagen

Lincoln, NE.

May 2007



## *Paintings*

Michael Burton, M.F.A

University of Nebraska 2007

Advisor: Keith Jacobshagen

In my current work I explore process and my fascination with human flesh by using the physical nature of paint as an equivalency for images and surfaces.

I am fascinated with how flesh can have different qualities. It can be brittle, rough, or smooth, it can form calluses and it can change color. Paint has these same qualities. When I see peeling skin on my body, it reminds me of peeling paint and I find it hard to resist touching either surface.

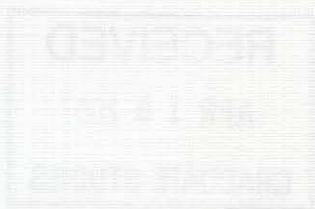
Ideas for images are generated by examining my flesh for cuts, wrinkles or boney protrusions or by looking at the detritus of the painting process found in my studio. Piles of unused paint, discarded utensils and flesh become elements of a landscape. I include images of teeth, horns, and beads as visual forms. I enjoy combining these images to invent surreal landscapes or intimate interior scenes. By inventing scenes, I am not tied to literal rendering and therefore have freedom to explore the painting process.

I work intuitively placing specific colors, textures or images on the canvas. My choices are based on the needs of a painting and those choices either evolve to a finish or become buried by



subsequent layers of paint. I often use a *wet on wet* technique, liberally applying a color into another wet color. I am trying to control chaos in this endeavor. The result is a painting that begins with an initial brush stroke and progresses to a finish based upon form, brush marks and coloration.

Images and the physical nature of paint are equally important in my work. When I paint a reflection, the paint is smooth with elongated brushstrokes. When I paint an image of fatty flesh, the paint is thickly layered. The references in my paintings, however, are of equal or less importance than my intention of viewers understanding subjects in terms of the painting process.





Michael Burton

Image List

1 – *All the Things You See Sharp*, Acrylic on canvas, 162" x 114", 2007

2 – *Pushy*, Acrylic on canvas 96" x 120", 2007

3 – *Seek and Destroy*, Acrylic on canvas, 96" x 120", 2007

4 – *Fall River*, Acrylic on canvas, 64" x 67", 2007

5 – *Chuck*, Acrylic on canvas. 60" x 50", 2007

















